

Fill - Ins

Because I did not pre-register in advance so the school could take my money as quickly as possible, I was left out of the course race set by the school. One instructor was left in my major field of study. I realized after five meetings, the instructor was not to my liking but dropping any part of \$250.00, especially a large part is hard and seemed unfair to me. I had paid \$250.00 for a course with an instructor that seemed better informed and more experienced than this one. The price of going to school had risen \$150.00 without my knowledge. One of the major reasons I picked and could afford the school was because of the price. The school must also realize that every student must pay for his equipment, which usually comes anywhere from \$200.00 to \$600.00.

Obviously sometime in the summer some faculty members asked for raises and the Institute needed more money. I felt the course I was taking was a waste of time and I found out the instructor was filling in for an Art Institute teacher. Why should I pay full amount for a "fill-in"? When SUC voted to raise my tuition was it paying for the instructor who I never got? I'll never get him and I've paid his salary to a "non-professional". I sense in many departments that the instructors are too professional to teach so T.A.'s instruct half the course. \$250.00 and more next year per class. It may be true that the Institute is still cheaper than a few colleges per semester but most colleges offer five courses not four per semester. Also the Institute has a non-existent job reference for graduates and an almost non-existent one for people in the school. The Student Unity Council and the school will have a hard time promoting the school and raising tuition, low tuition was one of the school's more desirable factors. And plus with rising plane-fares and living expenses, I promise that out-of-state students won't be flocking out here like they did. Why should a "fill-in" teacher get as much as a regular one?

Why is there a tenure system existing in the faculty? I think the school should get faculty who want to teach and not just get raises. I'm sure there are lots of good instructors who would teach here for less money. Part of the changing role of the Institute seems to be its new emphasis on keeping professional instructors. It seems in its earlier period the Institute had artists come to its halls to teach not just to get paid. Some courses take place once a week. And for those courses we pay almost 15 dollars a class. In essence what has happened is that the student who pays 85% of the school's operating money is not informed, when the faculty and administration uses their money and then secretly raises tuition besides. The SUC should be sure to hold and publicize a student vote about tuition increases, which it doesn't to. The school is fooling itself if it thinks



Tom Eckstrom

it can constantly raise tuition and recruit new students at the same time. I pay full tuition, it's much too high including the materials I have to buy. And when the tuition goes to 1200 dollars I will leave. But I hope Fred and Diane will study the amount they pay to inexperienced instructors who have no experience but are "fill-ins" for someone who does have experience. I hope they will study the amount given to this non-pro. I hope they inform the entire student body why they are raising tuition, if it should be done, and by how much before they do it. To Fred I say good luck on your show at the museum.

Hieronymus Bosch

Art Exhibits

Galleries

Robert Gonzales—Recent paintings at Milvina Miller, 3489 Sacramento, thru December 25.

Julius Wasserstein—Opening Wednesday. Paintings from Rembrandt's Helmet Series. Rose Rabow, 2130 Leavenworth, thru January 5.

Capricorn Asunder—Opening Saturday. Illuminations by Susan Kelk Cervantes, 165 Grove St., thru December 22.

CCAC—Opening Wednesday. Graduate project show in varied media. 5212 Broadway (at College), Oakland. Thru December 14.

Mills College—California Impressionist painting. Ceramic "Environments", a neon slide presentation, and contemporary prints from Hollander's workshop. Seminary and MacArthur, Oakland. Thru December 9.

Photography

UC Extension Center—Photographs by Joseph Czarnecki, thru December 7. Jeff Orr and Herb Grossman, "Magic Machines" Photographic Imagery using copying machines. 55 Laguna St. thru December 7.

Canyon Cinema

All programs are 8:30 pm in the Lecture Hall

December 6: "The Scarlett Empress", films by John Gruenberger, and "Damages" by Marianne Dolan.

December 20: "Gentlemen Prefer Blondes" and the best of Betty Boop.

December 27: "Cat Ballou", "Ova Express" by Constance Comment, "Angel Blue Sweet Wings" by Chick Stand and "Cafeteria" by Judith Wardwell.

SUC minutes

Meeting of October 15, 1973—Monday

Phil gives history of D.R. Gallery Budget—a percent of exhibitions budget. Some 16 x 22 glass is supplied by the budget.
exchange shows—UICA
print or photography
individual must supply insurance
publicity—mail—printed material
2 potential galleries—Cafeteria—back wall and Mezzanine

John—SUC—history of gallery

1 SUC member required—on group from each department turned over to students and faculty by-laws—include outline for total people in the past.

Mixed shows—even distribution in each department—no reply to people whose work is rejected—in past—in future it would be a good idea to reply why work was rejected—up to committee

Bruce—Chairman

Room to meet for committee.

noon—Wednesday—Diane's Office, October 24th

Committee Reports

College Committee—Jim Carter reports—pay raise—tuition raise—anytime something is done for faculty—the tuition must be raised.

Richard Miller had proposed faculty pay raised—then fund raising would be raised—would discourage Stupin because he tried his hardest as it is.

This year's is \$100,000—unrestricted—to be decided what money is used for.

Fred suggested money be used to advance class sizes maximum class size.

Increase in classes—418 teaching periods—20 to 25 students maximum—except lectures section with stable enrollment.

Student evaluation of teachers—in form of student participation—all agree to the benefits of evaluations on teachers

Beer machine on campus—new property—Ray Farrow lecture—3rd world

Jim Carter reports on Haven—talked to Tom, manager—Weese are owners—little content—

Machine changed because two brothers get percentage.

Tom says school gets percentage of profit—

Jim submitted price list—with no response—A.R.A had wanted subsidization—won't hire students—untrustworthy

Search Committee

Halloween party—date—food—can use kitchen

October 26—Friday

Liquor—Steve will bring report—food—\$75 burritos—apples and popcorn—10 or 11 boxes of wine—5 kegs beer—charging \$1 per person—students must have I.D. card plus can bring one guest—from 5-10 pm—cash prize for best costume.

Fighting—Diane has authority as Dean of Students.

Between 2 bands—Halloween party—\$200 to band—John's will play.

Simon—suggests security for studio 8

Present were:

Virginia Giritlian, Film
Nancy Herlands, Printmaking
Jim Carter, Film
John Anderson, Sculpture
Nina Hubbs, Painting
Steven Oliva, Printmaking
David Best, Clay
Bob Mayhew, Photo
Bruce Whitver, Paint
Dan Gibson, Photography
Rance Haig, SFA Eye
Simon Edery, Film

End of Meeting

SUC Minutes

Meeting of, October 22, 1973—Monday

Executive Committee—reported from their meeting

Jim Carter reports that the women's board wishes to sponsor visiting authors.

Stupin suggests the possibility of having a telephone system in the SFDL

The tuition increase meeting will be on Tuesday, October 23rd.

There will be no Christmas sale this year.

Halloween Party

3 kegs beer—at \$23 a keg—United Liquors

7 cases wine at \$15.25 a case—Jug Shop
Food suggestions—popcorn, apples, cheese, hot dogs, burritos

We decided on having apples, bread, cheese

Band—Spectrum at \$150—\$30 in prizes
Elizabeth moved \$480 be spent on the Halloween party—the move was passed by a unanimous vote

Haven

Jim Carter reports that he met with the owners and the Haven will introduce a cheaper line of sandwiches on a trial basis—also they will introduce 8 oz. cups of coffee at \$.10 a cup.

Other suggestions from SUC were having breakfast, other people selling sandwiches, hot food—Jim will speak with the owners again.

Susan moved that people bring in other corporation information next week.

SFA Eye Newspaper—Rance Haig will be the permanent co-editor

Guards' Problems—to be discussed next week

Wednesday Noon—Diane's Office—Gallery Committee meeting

Present were:

Elizabeth Ross, Print
George Duran, Paint
Bruce Whitver, Paint
Jim Carter, Film
Nina Hubbs, Paint
Susan Shaw, Photo
Rance Haig, SFA Eye
Bob Mayhew, Photo
Valrie Massey, Diego Rivera
Hilton Braithwaite, Diego Rivera
Steven Farman, Photo

Gary Lloyd Cohn, Photo
Mary Confray, Film
Steven Oliver, Printmaking
Virginia Giritlian, Film
Dan Gibson, Photography
David Best, Clay

End of Meeting

SUC Meeting

Minutes of the Meeting—October 29, 1973

Present were:

John Anderson, Sculpture
David Best, Clay
Tom Cannon, Haven
Jim Carter, Film
George Duran, Paint
Simon Edery, Film
Dan Gibson, Photo
Virginia Giritlian, Film
Sharon Golden, SFA Eye
Nancy Herlands, Printmaking
Nina Hubbs, Painting
Bob Mayhew, Photo
Steven Oliva, Printmaking
Susan Shaw, Photo
Bruce Whitver, Painting

Old Business—Halloween Party

Steve reported on liquor of Halloween Party.

Suggested tip should go to boy who delivered beer.

If remaining kegs are lost, SUC will be jointly responsible.

Steve volunteers to return kegs—once they are found.

Money spent for party—Took in \$267.25
\$150 band
\$30 prizes
\$87.25 into account

About 300 people attended.

End of Old Business.

The Haven

About five cheaper sandwiches will be introduced. They will range from \$.50 to \$.90.

Maybe they will serve breakfast—possibly omelettes—fried eggs—toast.

Possibly staying open later—according to our contract, another person can sell sandwiches while the Haven is closed.

Jim Carter will look over the contract and report next week with Max Lindsay.

Suggest sign with all prices—half sandwiches—possibly put cashier in another place.

Jim Carter reports on executive committee about Tuition and Scholarships

\$12.25 vs \$20.00 increase

If the college committee votes for a \$12.25 per course tuition increase then SFAI goes into debt \$50,000.

If smaller class size and teacher's salary raise—during the year 1974-75—\$1 million expense debt will result if there is no raise in tuition.

Due to a 7% increase in the cost of living SFA Eye must compensate.

Jim feels fund raising, a strong means of income, should be pushed—can the committee have an SUC member in it?

\$0 increase—results \$12,000 deficit in one year—\$20 increase would result in no deficit.

After a lengthy discussion a vote was taken.

1. Tuition increase of \$12.25 per class
—budget be trimmed so no deficits
3—for
10—against
2. Accept \$20 per class increase as pro
posed—teacher's salary increased
—class size decreased. Fund raising.
7—for
7—against
REVOTE was taken
10—for
2—against

Open Discussion

Classes are overcrowded in photography
—over 20 is too much

Max—area above mailroom is SFA Eye
problems—Pyromaniacs

Max wants to close in with door—give
authorized SUC people keys.

Suzy—hot water in the photo lab goes
off at 11 am

Max—3 proposals of which the best will
cost \$3,000

SFA Eye—Rance is having trouble send-
ing printing out—SUC minutes should
be included.

Film dept.—needs keys for studio 8—
only way to get a room opened is by
the guard—Max said he'd speak to Roy.

People being let into school by guards
without proper I.D. One should report
which guard and when this happens.

Look into getting property—Fort Mason

End of Minutes

SUC Meeting

Meeting of November 5, 1973—Monday

Announcements

Virginia, George and Elizabeth are the
only authorized people to use the xerox
machine

Next week Lone Mt. College students
will come to get ideas on setting up stu-
dent council

No meeting—no quorum

Present were:

Virginia Giritlian, Film
Simon Edery, Film
Elizabeth Ross, Print
Rance Haig, SFA Eye
Bob Mayhew, Photo
Steven Oliva, Printmaking
Dan Gibson, Photo
Jim Carter, Film

SUC Meeting

Minutes of November 12, 1973—Monday

Minutes of October 29th were passed with
addition of "after lengthy discussion tui-
tion increase was passed". Beer kegs were
found.

Fred's Report

6 proposals—trying to get money

1. Continually review the overall enroll-
ment to determine where additional
scholarships might be added.
2. Require all students who apply for aid
to apply for loans; thus, their own re-
sources can supplement what the school
gives.

3. Connect all ½ or larger scholarships and
tuition waivers to at least ½ day depart-
ment or school service per week. Thus,
the aid given will also help to get some
of the jobs done around here. Try to
transform as many of the present jobs
done into scholarships as we can. Give
very serious thought to maintenance,
security library, monitors, part-time
secretarial, etc. in this regard.
4. Establish up to 10 entering student
scholarships divided between painting
and sculpture, 10 more in printmaking,
photo and film for a total of 20. Award
them on the basis of need and talent,
making an active effort to find the most
talented just as we have made an active
effort to increase the representation of
all races and cultures. Give these enter-
ing scholarship students at least three
semesters to become acclimatized and
known to their peers before reviewing
them for other than normal progress.
5. Require that every student who receives
financial aid pay at least as much tuition
as resident students pay at SF State (\$80
per semester), unless the terms of the
scholarship bequest specify otherwise.
6. Give *no* student a scholarship for a
course for which he could otherwise
pay; to do so represents a direct loss of
income to the school and a loss of art
education to someone else who can't
afford to pay. Therefore, require PCS or
SFS or FAS and income tax if necessary
to *confirm real need* in every case.

1—continue review of overall tuition
to see if room for more scholarship
possibilities, i.e., watch for places
to add more students—22 members
in a class—possibly 73

2—anyone could apply for a loan—no
good

3—jobs could be transformed as schol-
arships

4—establish 10 painting and sculpture
—10 other departments—effort on
talent—all races and cultures—3
semesters

5—requires students who receive fi-
nancial aid still must pay \$80 in-
stead of nothing

6—no—require financial statements to
confirm real need in every case

1—bad because tuition raise is to mini-
mize class size

2—not good because of the loan de-
fault and difficulty in getting a
loan through the SFAI

3—bad idea because people who have
jobs would be fired, very difficult
to coordinate and be "fair".

4—faculty didn't like—felt like 1 year
was plenty—to be reviewed—schol-
arships would be 1 or 2 courses

5—objection because this would af-
fect almost only Third World Stu-
dents.

6—who is really independent?

Going back to jobs with scholarships—fac-
ulty suggested 2 kinds of scholarships—
some with jobs and some without—faculty
deciding—

Suzy says this is discriminatory—some
jobs are chosen by first come, first
served—some are for scholarship, some
scholarships are free—based on the ar-
tist's work.

Please give ideas for recruiting of new stu-
dents—will be discussed at a meeting—date
to be announced.

Hot water in photo department by this
Friday

3 students from Lone Mt. College observ-
ing today's meeting.

Planning committee report—deciding what
the guidelines of the school ought to read
in the future.

Executive meeting—passed for \$20 increase
—departments would be supplied.

Gallery committee—poor attendance meet-
ings

Film screening—at each opening—7:00—or
maybe more

Once every 2 months—a reviewing applica-
tions will be available in the gallery bulletin
board in front of Diane's Office—can be
used for announcements of meetings—also
exhibition. The back wall of the cafeteria
could be used as exhibition space.

Report on contract of Haven—contract will
be typed up. Haven has introduced cheaper
sandwiches—and breakfast.

Announcements

Possibility of an SUC bulletin board—
Suzy will get it, also will be a board to
publicize activities and speakers in
auditorium.

Open—John Anderson—questionable
member

Sculpture-ceramics will run an election
for a representative—John can run again.

Jim Carter—reads agenda for college
committee meeting

Student financial aid

Faculty—student participation in fac-
ulty evaluation

non-credit cheap courses addition

honorary degrees

Marcel Duchamp art history course

SUC can sit in on faculty meetings,
printmaking back exit—a fire trap also
photo lab—upstairs—a rope ladder can
be installed outside window

Film dept.—needs carpentry work done
inexpensively

Main topic of SUC meeting in future—
about orientation of new students

Present were:

Virginia Giritlian, Film
Steven Oliva
Nina Huggs, Painting
Dan Gibson, Photography
Sharon Golden, SFA Eye
Rance Haig, SFA Eye
Susan Shaw, Photo
Bob Mayhew, Photo
George Duren, Painting
Elizabeth Ross, Print
Simon Edery, Film
Jim Carter, Film
Bruce Whitver, Painting
David Best, Sculpture

End of Meeting

film review

There is no way a photograph of a man getting his head blown off can not be effective, but such effect is inartistic. *Executive Action* and some of the films of Bruce Connor draw their power from the presentation of such an image.

I saw *Executive Action* for a dollar at the Saturday matinee. It was a rainy afternoon and the theater was crowded and smelled of pop corn. Just like being a kid again. But the movie, about a conspiracy that "might have existed" to assassinate President Kennedy, was a disappointment. Dalton Trumbo, who wrote the screenplay, couldn't give any dimension to the characters and they became puppets representing historical forces. The plot was less likely than the Warren Commission Report, and if not for the subject matter the film would have been unwatchable. But it was a nice theater, friendly crowd, and a fine documentary. *Fever in Rio* by Sidney Barstow was also shown.

There was a showing of all of Bruce Connor's films at the Pacific Film Archives the next night. Connor does a good job of editing material into pleasing, disturbing, rhythmic movies. His most impressive films are assemblages of found footage, and *Report* was made from scenes of the assassination and funeral of John Kennedy. Images of nuclear explosions, flaming dirigibles, starving Africans, and dying soldiers are so powerful that it would be difficult to turn them into a dull film, especially when they are intercut with sexually provocative views. I was certainly moved, perhaps brought more closely into the world, by these movies, but I felt that it was more from the situations behind the images than from Connor's work. But maybe that's his work—putting things in context.

His new film, *Marilyn Times Five*, did not excite me. It is a reworking of an old girlie movie starring someone who might be Marilyn Monroe. I have seen the original several times and find it more tragic and revealing than Connor's version.

After the showing everyone was invited to a birthday party, Bruce's fortieth, upstairs at the Archives. There was food and music and I personally ate some sweet and sour zucchini.

Richard Casey

Increases

Thank you Ms. Ross for your courage and trying to spell out a few facts to the student body of the Art Institute. It's just too bad that the students have not received all the facts! I may have over looked the newspaper too lightly but I fail every time it comes out to notice whether or not the SUC weekly minutes are in print.

You know I bet anyone—if those minutes had been printed more students would be as pissed off at "our SUC" as Elizabeth and I are.

For some of you students I will try to give you my knowledge—as most of us know last Spring, our man, Mr. Martin asked the Board of Trustees to use his master plan to set the school on its feet. You see—The Accreditation Board told Mr. Martin they noticed some problems with the educational system and in order for the SFAI to keep in good standing they would have a two year period to act on the Accreditation Board's suggestions. As Mr. Martin told the Board, it would cost. And cost dearly? And dearly to whom: Do you think he would ask the Board members to Pay? (The Board of Trustees is made up of a few of San Francisco's richest people.) No, he just asked them to ok a plan to raise tuition—\$150 every year for the next six years.

But SUC got word of this, and by a little arguing SUC got the raise down to \$100. Yes, I can hear someone saying—but that's not right, yes I realize the tuition went from a righteous \$770 to \$900. That was a simple trick—20 of those dollars went to

scholarship fund and to our endowment (which is nothing to speak of).

Now that brings us to 1973-74 and the cost of living has risen another 10% and none of us have eaten hamburgers in months. But at the end of this fiscal year we don't have to worry—much. Students of this student body why should you worry—SUC has taken it all on their shoulders and They, without any help from you, have helped you. They have ok'ed a suggestion of Mr. Martin's and added another small sum of \$20 per class to your tuition for 1974-75.

Good luck kids of the SUC. Remember you students who care are behind you, and to the students, I'm sure glad you missed out on the 1972 election. Just think if you could have voted—and would have voted for Mr. McGovern this may not have happened.

Carol Baker

Museum Shows

De Young Museum—Ceramics, Jewelry and textiles by six winners of 1972 San Francisco Art Festival. Photography by Paul Strand thru January 1.

SFMA—World Print Competition, thru January 6. Also Fred Martin collages, prints and drawings thru the 1st of December.

Oakland Museum—Daguerrotypes of 19th century California scenes, thru January 27. Paintings by William Johnson, thru December 13.

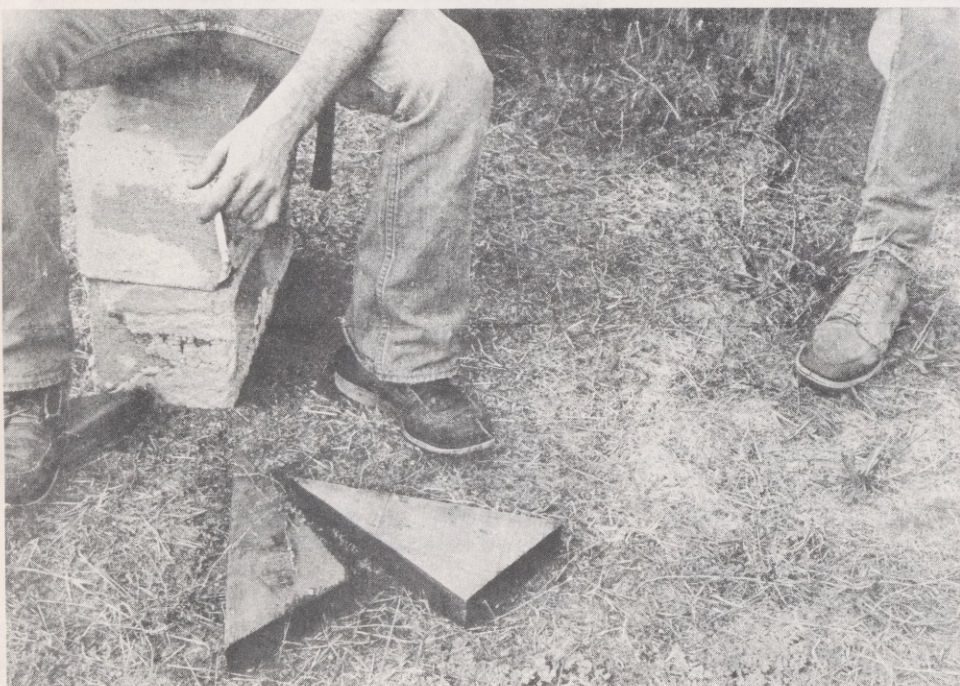
University Art Museum—"Larry Fox: Photographs" thru December 30. Portrait photographs by Sir Cecil Beaton, thru December 23. Kinetic Sculpture thru January 6.

ARICA OPEN HOUSE: A demonstration of Arica techniques for consciousness evolution. Each Wednesday evening at 7:30. Arica Institute, 580 Market St., S.F., 986-8800. Admission free.

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